

KINDERGARTEN



CHILD'S

PIANO - INSTRUCTOR

for

Class and Private Teaching

*Based on pedagogic Principles, as
preliminary to every Piano Method.*

BY

S. M. Wolfsheim.

NEW-YORK.

G. SCHIRMER,

701 Broadway.

1901





Mary's Journal

on the best way

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the

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P R E F A C E.

As the impressions which the children receive in regard to the senses in Froebel's Kindergarten are further developed in its succeeding intermediate class, preparatory to school instruction proper, so the "Child's Piano-Instructor" is designed as an addition to the intermediate class of the Kindergarten; and, consequently, at the same time as a preparation to the piano method proper. As the pupils of the Kindergarten, on their admission to schools, give evidence of their admirable preparatory training, so will those who have passed through the course prescribed in the present little work be better able to begin with advantage the proper study of the piano.

The "Child's Piano-Instructor" thus fills up a vacuum in pianoforte instruction, and will be found admirably adapted for children of the intermediate class of the Kindergarten, and also for primary classes at private institutions and boarding-schools. By discourse suitable to the tender age of such pupils, the teacher may turn to account their natural love of amusement, as well as the flexibility of their fingers, which with older pupils can not so easily be done. Every preliminary instruction necessary for the proper development of the senses of touch, hearing, and seeing will be imparted to them by degrees, in the most simple and natural manner. To attain this end more surely, it is proposed that the teacher should meet the little class *daily*; and thus private practice at home may for obvious reasons be dispensed with until the pupil has finished the *preliminary* course.

By this system the little pupils will be trained in such a manner as to become quite *naturally accustomed* to a correct position, touch, and time-keeping. It will also be found of great advantage while imparting the rudiments of piano-playing to small classes, as in this way the children are incited to imitation and emulation, at the same time regarding it as a kind of amusement. This assertion is based on practical experience.

The "Child's Piano-Instructor" may be used in three different ways:

I. *For classes of eight pupils*, when, at the beginning, one, and later two, instruments are necessary.

II. *For classes of four pupils*, when only one instrument is made use of, observing, however, that in both of these cases the pupils *not* playing are to stand directly behind those who *are*, listening attentively until it is their turn.

III. *For private instruction*, as preparatory to the teaching of piano-playing proper, with the necessary modifications, which, however, are left entirely to the discretion of the teacher.

PRELIMINARY COURSE.

SECTION I.

I. The children are seated at a table in a position that will permit their elbows to be a little elevated above it, the feet resting on some support. Each child is provided with a small dumb key-board, sixteen inches wide, consisting of twenty keys, beginning at *C* and ending at *G*.* The following movements may then be proceeded with: Bring the elbow of the right arm near the body, the hand and fingers at the same time forming a curved position, the first joints of the fingers nearly on a level with the hand, the other joints downward, the tips of the fingers slightly touching the key-board (*C-G*), and the wrist kept loose, which is the natural position of the hand. Repeat this position until it be correct.

II. The same with the left hand.

III. The same with both hands together.

IV. Keep down firmly on the key-board (*C-G*) the five fingers of the right hand, in the position indicated at I. Raise the thumb or first finger, and strike the key slowly and firmly. Do this until the movement be correct. Say "up" when the finger is to be raised, and let it be kept up until you say "down," when it is struck.

V. Continue in this way with the second, third, fourth, and fifth fingers of the right hand, being particular that the unoccupied fingers are kept down perfectly still. Exercise the fourth finger the most.

VI. Repeat this movement with the left hand at least twice as often as the right.

VII. Proceed finally with the fingers of both hands together. (See Practical Illustrations to Preliminary Course, III. No. 1.) It is proper here to state that the dumb key-board mentioned at I. of this section has been found of great practical utility, *in classes*, for teaching rudimental exercises. But the teacher must have a watchful eye on each of the pupils, particularly on those who, from inattention or any other cause, may have executed the movements incorrectly.

VIII. Observe strictly what is mentioned in this section, and cause all the movements to be repeated until it appears tiresome to the children, when they should be allowed to rest, or something different should be taken up. In general, variety is of great importance, and repetitions should be made at intervals, always including the upward and downward motion of the fingers, with curved hands and loose wrists.

* To be had at the publisher's.

SECTION II.

I. Call the attention of the pupils to the difference in the colors of the keys of a piano : it will be seen that some are white and others black. Being questioned as to the length and width of the keys, they will remark that the white ones are both longer and wider than the black ones. The black also are higher than the white, and are for this reason called *upper keys*; the white, *lower keys*. At first it will be necessary to learn the names of the *lower keys* only. The attention of the children is directed to the groups of two and of three upper keys, and they are told that every lower key *on the immediate left of a group of two upper keys* is called *C*. All *C's* are to be struck, the distance from one *C* to another being called *an Octave*. Now, ask whether all *C's* sound alike, and upon the answer that some are coarse and others fine, inform them that the coarsest *C* is that of the *first or lowest Octave*; and the finest, that of the *seventh or highest Octave*, and thus make them acquainted with all the seven Octaves.

II. The lower, or white, key *between the two black ones* is called *D*. Show all *D's*.

III. The white key *on the right of the two black ones* is called *E*. Show all *E's*. Now cause the children to show these keys out of the regular order, and in different Octaves.

IV. When the above is well retained, proceed to show the white key *on the right of E* and on the left of the group of three black keys, called *F*. Proceed as indicated at III.

V. Show the lower, or white, key *on the right of F*, called *G*.

VI. Show the white key *on the right of G*, called *A*, which is the last but one.

VII. Show the white key *on the right of A* and *on the left of C*, called *B*, which is the last.

Finally, keep steadily to constant repetition, and never go on until fully convinced that all you have taught is well remembered and can be readily applied. The repetition of the foregoing sections should be continued daily.

SECTION III.

I. The children are seated at a table on which there are two metronomes, one of which ought, if possible, to have a bell, and be set very slow (say 40 to 50). The other should be set so as to beat twice to once of the first. The children are told that the machines before them are called *metronomes*, or *time-keepers*; they are asked if they have not seen similar movements, and what that is called which moves to and fro. (It is called a *pendulum*; and its vibrations, *pendulum-strokes*.) Upon being asked whether both pendulums strike alike, the pupils will answer that one goes quicker than the other, and on asking how much quicker, will say, precisely twice as quick. Tell them that the slower vibrations are called *whole-strokes*; the faster ones, *half-strokes*.

II. The children now occupy the position indicated in Sec. I., and imitate the pendulum-

strokes with the right and left hand alternately, by gently striking on the table—namely: one stroke with the right, then with the left hand, etc.

III. Half the number of children strike in time with the first metronome, the others with the second, so that the whole and half strokes are simultaneously indicated. After several repetitions, reverse the order of striking, so that those who before struck whole may now be exercised in the half strokes.

IV. The same exercises are now performed with the assistance, first, of one metronome only at a time, and finally without either. For the sake of variety, the children may also march, always counting aloud, and accompanied by a suitable melody on the piano. (See Practical Illustrations to Preliminary Course, II. Nos. 1-3.)

V. The whole and half strokes are now to be expressed by written signs, which are to be called *notes*. The teacher writes on the black-board:



The first note represents a whole-stroke, and the two others half-strokes. The latter have stems, while the former have none; thus enabling us to distinguish them. The round part of the notes is called the *head*. For other notes of this kind see Exercises 1-3 of the Practical Illustrations to Preliminary Course, I. The short upright lines which we see after certain notes form small divisions; such a division-line is called a *bar*, and the space between two bars is called a *measure*. (See Practical Illustrations to Preliminary Course.)

The children are asked how many measures are in the first exercise, in the second, and in the third. At the head of each exercise we notice $\frac{2}{2}$, meaning two halves. This shows what is the *time* of a piece—that is, how much is to be counted in each measure—as, in this case, two half-strokes. Now inquire if there are two half-strokes in each measure; they will answer, No; there are in some measures whole-strokes. Inform them that this is correct notwithstanding, as a whole-stroke is as long as two half-strokes, or, in other words, has the same *value* as two half-strokes. The notes *below* the line are struck with the *left* hand, and those above with the *right*. The sign at the end is called a *repeat*, and means that the music is to be played again.

VI. It is better to cause one of the pupils to strike the notes of No. 1 than to show them how it should be done. Let them continue, one by one, until all have done so. One metronome is set to indicate the whole-notes, the bell indicating the beginning of each measure; the other should show the half-strokes. After having made use of this instrument a sufficient length of time to impress these facts upon the minds of the pupils, they may be dispensed with, and counting aloud only be resorted to. Marching may now take place, counting one, two, accompanied by a simple melody. (See Practical Illustrations to Preliminary Course, II. Nos. 1-3.)

VII. The metronomes are now set so that one indicates the whole-strokes, the other the quarter-strokes. The children readily observe the difference in time, and on being asked how many strokes it now requires for a whole-note, they answer, four. The duration of the whole-

stroke is now, instead of being divided into *two*, divided into *four* parts, each of which is called a *quarter*. This may be exemplified by an apple being divided into halves and quarters, and in this way compared with the half and quarter strokes. The word "stroke" is now omitted, and we merely say *quarter*. The following notes are now written on the board:



which will explain to the class that, while two halves make one whole, four quarters also make a whole, and two quarters one half. We now proceed to point out that the quarter-notes have likewise a head and stem, but the head is not hollow, as with the whole and half notes, but filled up like a dot, and smaller than the hollow notes. While the metronomes are set in motion, indicating whole and quarter notes, the class count one, two, three, four. (See Practical Illustrations to Preliminary Course, I. Nos. 4-8.) The five exercises are struck with the long pendulum (whole-notes), then with the short pendulum (quarter-notes), and at last without the pendulum. Marching may again take place, counting one, two, three, four, accompanied by a simple melody. (See Practical Illustrations to Preliminary Course, II Nos. 4-6.)


TRIPLE TIME.


VIII. So far we have had *two* and *four* parts, or *common time*; there is also a "three-quarter," or *triple*, time, each measure containing three quarters, or, what is just as much, a half and a quarter stroke. The children count one, two, three, taking the exercises first with, and afterwards without, the metronome. (For examples see Practical Illustration to Preliminary Course, I. Nos. 9-11.)

Now let them march again, and accompany with a simple melody in three-quarter time. (See Practical Illustrations to Preliminary Course, II. Nos. 7-9.)

SECTION IV.

I. Each key is represented by a particular note, and these notes are written on a *staff*, which consists of five lines. (Show it on the black-board.) Some notes are written *on* the lines, some *between* them, in the *spaces*, of which there are four. The sign which is put at

the beginning () is called *treble-clef*, or *G clef*, commonly used by the right hand on the

higher Octaves ; while the sign  which is also set at the beginning, is called *bass-clef*, or *F clef*, generally used by the left hand on the lower Octaves.

II. Place at the beginning of a staff the treble-clef, and write a note on the first line (a dot), and tell the class it is called *E* ; strike it on the piano, and state in what Octave ; then placing a bass-clef at the beginning of another staff, the children are asked the name of the key which is two keys higher than *E* ; they answer, *G*. Tell them that two Octaves below this *G* is the tone which is placed on the *first line of the bass-staff*, just as *E* stands on the first line of the *treble-staff*. State at the same time the particular Octave to which this *G* on the first line belongs. (The second.)

III. Be sure that the children have the *E* of the treble, and *G* of the bass—both being on the first line in each staff—well impressed on their minds ; then continue with *G* and *B* respectively on the second line ; then *B* and *D* on the third line. Write these three notes on the two staves on the black-board, and cause the children to name and strike them in and out of their regular succession, not going farther until they are all thoroughly posted.

IV. Add a new note, *D* and *F*, on the fourth line, and cause the children to name and strike the eight notes in and out of succession.

V. Add *F* and *A* on the fifth line, and proceed as before. When the children can spell somewhat, they may commit to memory for the treble-notes on the five *lines*,

EVERY GOOD BOY DOES FINELY.

And for the bass-notes,

GOOD BOYS DREAD FALSE ACTIONS.

VI. In like manner they can also learn for the notes on the four treble-spaces, F A C E. And for those in the four bass-spaces,

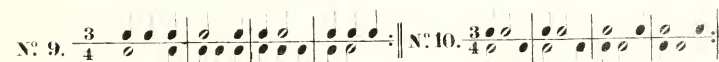
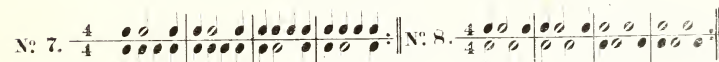
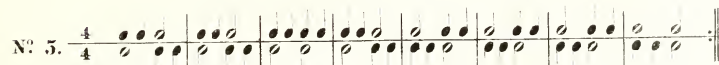
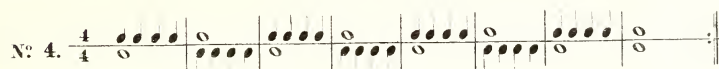
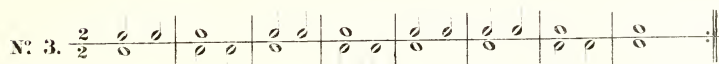
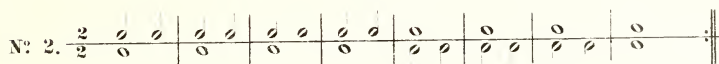
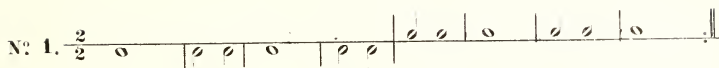
ALL CROWS EAT GRAIN.

VII. The children may finally be reminded of always looking first at the signature, whether a treble or bass is indicated, and then at the notes, bearing in mind that it is not necessary to think at all times of the name of each note played, which in fact would be impossible when playing quickly. It is just as in reading—a single glance at a word is sufficient for us to see all the letters of which it is composed, and we instantly know its meaning.

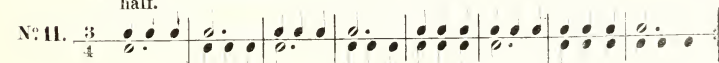
Finally, it will not be amiss to recommend earnestly, at least at proper intervals, frequent repetitions of all the previous sections while the little pupils pass over to the Practical Course, for which they will now be prepared. At all events, the first section should be practised daily until superseded, at some future time, by a different exercise of a similar nature and purpose.

PRACTICAL ILLUSTRATIONS TO PRELIMINARY COURSE

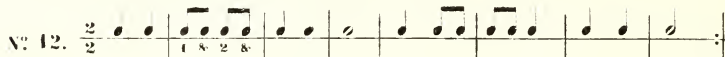
Exercises in Time and Rhythm, with the aid of two Metronomes.

To Section 111.

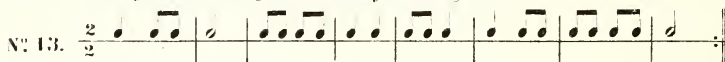
A dot (·) placed after a note or rest, increases its duration, or value one half.



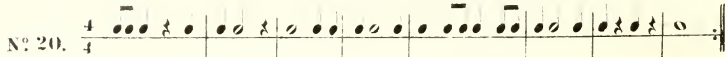
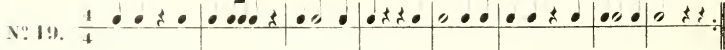
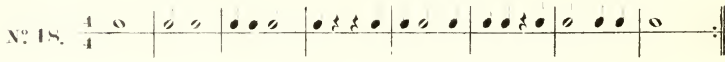
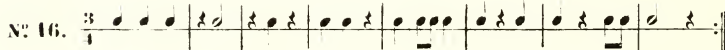
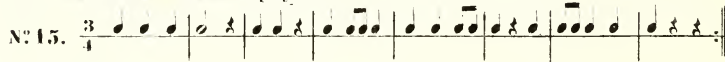
The foregoing exercises are to be practised until the pupils have played to N^o 12 Practical Course, when along with the succeeding melodic exercises of the Practical Course, the following exercises are taken up.




The following exercises are to be played first with one hand, then with the other, and lastly, with both together, strictly counting aloud.



A quarter rest (♩) denotes silence during the same time that a quarter note would take, if it were played.



An eighth rest (γ) denotes silence during the time that an eighth note would take if it were played.

N^o 21. $\frac{4}{4}$ 

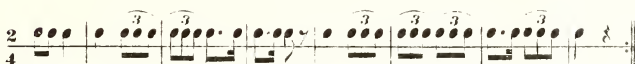
TRIPLETS.

Triplets occur when three notes of one value are played in the time of one of the next higher value.

N^o 22. $\frac{4}{4}$ 

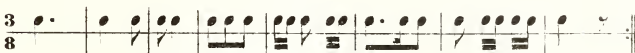
N^o 23. $\frac{3}{4}$ 

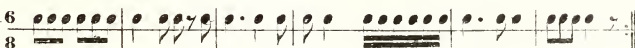
SIXTEENTHS.

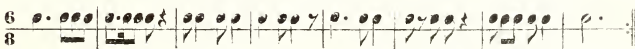
N^o 24. $\frac{2}{4}$ 

N^o 25. $\frac{3}{4}$ 

N^o 26. $\frac{4}{4}$ 

N^o 27. $\frac{3}{8}$ 

N^o 28. $\frac{6}{8}$ 

N^o 29. $\frac{6}{8}$ 

II. MARCH MELODIES.

(To Section III.)

The pupils, while marching, count aloud 1; 2, and accent with the left foot when they count 1.

1.

2.

3.

The pupils while marching, now count aloud 1, 2, 3, 4, accenting the 1st and 3d counts. ^A

4.

5.

6.

The pupils in marching now count aloud 1,2,3,accenting 1, with the left and right foot alternately.

7.

Musical notation for exercise 7, measures 1-8. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Treble part starts with an accent (^) on the first note. The melody consists of eighth and quarter notes. The bass part consists of quarter notes.

Musical notation for exercise 7, measures 9-16. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. The melody continues with eighth and quarter notes. The bass part continues with quarter notes. The piece ends with a double bar line and repeat signs.

8.

Musical notation for exercise 8, measures 1-8. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Treble part starts with an accent (^) on the first note. The melody consists of eighth and quarter notes. The bass part consists of quarter notes.

Musical notation for exercise 8, measures 9-16. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. The melody continues with eighth and quarter notes. The bass part continues with quarter notes. The piece ends with a double bar line and repeat signs.

9.

Musical notation for exercise 9, measures 1-8. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Treble part starts with an accent (^) on the first note. The melody consists of quarter notes. The bass part consists of quarter notes.

Musical notation for exercise 9, measures 9-16. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. The melody continues with quarter notes. The bass part continues with quarter notes. The piece ends with a double bar line and repeat signs.

III.

EXERCISES FOR THE FINGERS WITH THE HANDS FIRMLY FIXED.

(No Section I.)

Previous to passing to the Practical Course, the pupils should daily practice N^o 4 of the following, N^{os} 2 and 3 when they begin the Practical Course, and N^o 4 when they begin the pieces for two hands. First one hand, then the other, and finally both, the left hand oftener than the right.

1.

2.

3.

4.

IV.

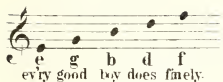
PREPARATION FOR PLAYING SCALES.

In the following see that the thumb passes under the first finger without any change of position in the rest of the hand, or the elbow; at the same time avoiding unnecessary stiffness. This is very important.

The image displays ten numbered musical exercises (1-10) for piano scales, arranged in four rows. Each exercise consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Fingerings are indicated by numbers 1-5 above or below notes. Exercise 1 is a simple two-measure scale in both hands. Exercises 2-5 show more complex patterns with slurs and specific fingerings. Exercises 6-8 are similar to 1-5 but with different fingerings. Exercises 9 and 10 are longer, more intricate scale exercises with complex fingerings and slurs. The exercises are numbered 1 through 10.

V. SUMMARY

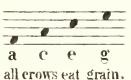
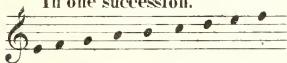
On the five lines.



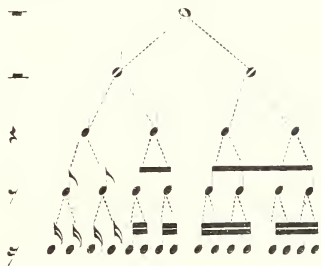
In the four spaces.



In one succession.



Value of Rests and Notes.



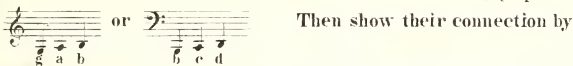
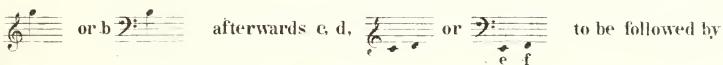
Exercise for reading.



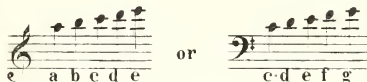
Dot.Tie.

Triplet.

When these notes are readily named and struck on the Piano, we may add g,



At the beginning of the two hand pieces, practise



PRACTICAL COURSE.

Position c and g, the unemployed fingers loosely touching the Keys.

SECONDO

1. *s.* 2. *s.*

3. *s.* 4. *s.*

5. *s.* 6. *s.*

7. *s.* 8. *s.*

9. *s.*

Position c and g.

PRIMO

1. *s.* 2. *s.*

3. *s.* 4. *s.*

5. *s.* 6. *s.*

7. *s.* 8. *s.*

9. *s.*

10. *s.*

A two-staff piano exercise in 2/4 time. The right hand features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand provides a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and repeat dots.

11. *s.*

A two-staff piano exercise in 3/4 time. The right hand features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand provides a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and repeat dots.

12. *s.*

A two-staff piano exercise in 3/4 time. The right hand features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand provides a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and repeat dots.

13. *s.*

A two-staff piano exercise in 3/4 time. The right hand features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand provides a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and repeat dots.

14. *s.*

Position g-d

A two-staff piano exercise in 3/4 time. The right hand features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand provides a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and repeat dots.

15. *s.*

A two-staff piano exercise in common time (C). The right hand features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand provides a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and repeat dots.

10. *s.*

11. *s.*

12. *s.*

The exercises in keeping time (Practical Illustr. to Preliminary I.) N^o 12 — 29, may be taken up one by one, and practised like the preceding.

13. *s.*

14. *s.*

Position *g-d.*

15. *s.*

16. *g*

17. *g*

18. *g*

19. *g*

20. *g*

21. *g*

Position c-g.

16. *s.*

Exercise 16, measures 1-4. Treble clef, 3/4 time. Bass clef, 3/4 time. Fingerings: Treble (3, 1, 3, 5, 4, 5, 1); Bass (3, 5, 3, 1, 5, 1, 5).

17. *s.*

Exercise 17, measures 1-4. Treble clef, 3/4 time. Bass clef, 3/4 time. Fingerings: Treble (3, 1, 1, 5, 4, 3, 1, 5); Bass (3, 3, 5, 3, 5, 1, 3, 5, 1, 5).

18. *s.*

Exercise 18, measures 1-4. Treble clef, 3/4 time. Bass clef, 3/4 time. Fingerings: Treble (1, 3, 2, 1, 1, 5, 4); Bass (5, 3, 4, 5, 3, 1, 2).

19. *s.*

Exercise 19, measures 1-4. Treble clef, C time. Bass clef, C time. Fingerings: Treble (1, 3, 5, 4, 3, 2, 1, 5, 4); Bass (5, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4).

20. *s.*

Exercise 20, measures 1-4. Treble clef, C time. Bass clef, C time. Fingerings: Treble (3, 5, 4, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 2, 5, 4, 3); Bass (3, 1, 2, 4, 5, 3, 4, 5, 1, 3, 5, 4, 2, 1, 4, 1, 5, 3).

21. *s.*

Exercise 21, measures 1-4. Treble clef, C time. Bass clef, C time. Fingerings: Treble (4, 2, 1, 2, 5, 4, 3, 1, 2, 1, 5, 4, 1, 5, 3, 4); Bass (2, 5, 4, 3, 2, 5, 4, 1, 2, 3, 2, 5, 3, 2, 5, 1, 2, 5, 1, 3, 2).

Position g-d.

22. *g*

Position a-c

new note b

23. *g*

Position c-d

24. *g* Introduction of eighth notes.

Position e-d.

22. 8.

Position a-e.

8.

new note g.

23. 8.

Position e-g.

8.

24. 8. Introduction of eighth notes.

Position g-d.

8.

25. *g*

Position *g-d*.

26. *g*

Position *a-c*.

27. *g*

Position *e-g*.

28. *g*

Position *g-d*.

29. *g*

RESTS.

Position *e-g*.

25. s.

Position c-g.

26. s.

Position g-d.

27. s.

Position b-f.

28. s.

Position g-d.

29. RESTS.
Position a-c.

9

29

30. *g*

Position a-e.

30

9

31

31. *g*

Position e-g.

31

9

32

32. *g*

Position e-g.

32

8

1 2 3 4 5

30.

8

Position a-e

1 2 3 4 5

8

1 2 3 4 5

31.

8

Position e-g.

1 2 3 4 5

8

1 2 3 4 5

32. 8

Position g-d.

1 2 3 4 5

33.

8

34.

Position e-h, b-f.

8

8

35.

Position e-h, b-f.

8

8

36.

8

8

33. *s.*

34. *s.*

8.

35. *s.*

Position e.g.

8.

36. *s.*

Rest.

Position changeable.

8.

37. *s.*

Position changeable.

38. *s.* Position, r.h. e-b.
 Introd. of

e-f. l-h. g-d.

39.
 r.h. e-g.

l-h. g-d.

40.

37. *g*

Position c-g.

Intro. of 38. Position r-h, g-d.

f-h, b-f.

c d

39.

Position r-g.

40.

FOR TWO HANDS.

Introduction of

1. 5 3 4

Andante.

2. 1 2 3 4

3. 2 3 4 5

Introduction of

above the staff, or

4. 1 4 5 3

5. 1 5 3 2

5.

1 5 4 3 2 4 2 1 3

1 4 2 1 5 3 2 4 5

6.

5 4 2 3 1 5 4 2 3

7. Presto.

5 3 1 2 5 3 1 2 5 3 1 2

8. Andante.

5 4 3 5 2

5 3

TRIPLETS.

9.

Exercise 9 consists of two systems of music. The first system has a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. Both hands feature eighth-note triplets. The second system continues the piece with similar triplet patterns in both hands.

This system continues exercise 9, showing the final measures of the piece with triplet patterns in both the treble and bass staves.

10.

SIXTEENTHS.

10. *Vivace.*

Exercise 10 is in 3/4 time and marked *Vivace*. The first system shows the treble clef with sixteenth-note runs and the bass clef with chords. The second system continues the piece with similar sixteenth-note patterns.

This system continues exercise 10, showing the final measures of the piece with sixteenth-note runs in the treble and chords in the bass.

11.

March.

11. *March.*

Exercise 11 is in common time (C) and marked *March*. The first system shows the treble clef with eighth-note patterns and the bass clef with chords. The second system continues the piece with similar eighth-note patterns.

This system continues exercise 11, showing the final measures of the piece with eighth-note patterns in the treble and chords in the bass.

2

12. Allegretto.

mf

13. Allegretto.

mf

Musical score for exercise 14, showing a treble and bass staff with various rhythmic patterns and fingerings.

14. The preceding piece inverted.

Musical score for exercise 14, inverted version, showing a treble and bass staff with various rhythmic patterns and fingerings.

Musical score for exercise 14, inverted version, showing a treble and bass staff with various rhythmic patterns and fingerings.

15. THE TIE.

Moderato.

Musical score for exercise 15, 'THE TIE', showing a treble and bass staff with various rhythmic patterns and fingerings.

16. The same, dotted notes instead of ties.

Musical score for exercise 16, 'The same, dotted notes instead of ties', showing a treble and bass staff with various rhythmic patterns and fingerings.



0
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B



110







